esprit

03.04

orchestra

alex pauk music director and conductor



radio waves

matinee

sunday, may 2, 2004, 2 p.m.

glenn gould studio, canadian broadcasting centre

Esprit Orchestra - radio waves (matinee)

Alex Pauk music director and conductor

violin 1
Fujiko Imajishi
Aisslinn Nosky
Anne Armstrong
Corey Gemmell
Parmela Attariwala
Michael Sproule

violin 2
James Aylesworth
Nicole Zarry
Ronald Mah
Louise Pauls
Hiroko Kagawa
Marianne Urke-Rapson

viola
Beverley Spotton
Angela Rudden
Rhyll Peel
Katharine Rapoport

cello
Paul Widner
Elaine Thompson
Marianne Pack
Karl Konrad Toews

bass
Tom Hazlitt
Robert Speer
Hans Preuss
Robert Wolanski

flute/piccolo
Douglas Stewart
Christine Little Ardagh

flute
Maria Pelletier

piccolo
Shelley Brown

oboe
Lesley Young

oboe/english horn
Karen Rotenberg

english horn
Melvin Berman

oboe
Hazel Nevin Newton

clarinet
Max Christie
Greg James

bass clarinet /
contra-bass clarinet
Colleen Cook

bassoon
Gerald Robinson
William Cannaway
Julie Shier

contra-bassoon
Elizabeth Gowen

horn
Gary Pattison
Vincent Barbee
Deborah Stroh
Linda Bronicheski
Bardhyl Gjevori
James MacDonald
Michele Gagnon
Kenneth Howe

trumpet
Richard Sandals
Norman Engel
Michael Fedyshyn
Valerie Cowie

trombone
Robert Ferguson
David Archer

bass trombone
Herbert Poole

tuba
Douglas Purvis
Salvatore Fratia

harp
Sanya Eng
Jacqueline Goring

piano
Greg Millar

percussion
Blair Mackay
Trevor Tureski
Ryan Scott
Mark Duggan

alto sax
John Johnson
Phil Dwyer

about esprit – Canada's new music orchestra

Now in its 21st concert season, Esprit Orchestra was formed in 1983 by Music Director/Conductor Alex Pauk to champion new music by Canadian composers and bring new orchestral music to Canadians. Today, Esprit remains Canada's only full-sized orchestra devoted to current classical music. Each season, this innovative orchestra commissions, performs and promotes established, as well as emerging, Canadian composers in a 4 to 6 concert Subscription Series. Pauk and his Toronto-based orchestra of 45 highly-skilled musicians collaborate with Canada's most outstanding soloists and ensembles to bring Esprit audiences spine-tingling performances of the world's most exhilarating new music. Further, the orchestra features Canadian premieres of music by leading International composers, such as Adams, Andriessen, Kagel, Kurtág, Ligeti, Penderecki, Schnittke, Takemitsu, van der Aa, among others. Esprit Orchestra's concerts are usually recorded for broadcast by CBC Radio Two's *Two New Hours* hosted by Larry Lake, making this one of the world's truly distinctive orchestra's available to musical patrons far and wide. Under Pauk's experienced baton, Esprit with CBC Records has produced a selection of the highest quality compact discs featuring the music of Canada's most venerated 20th Century composers.

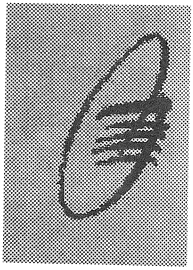
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Information & Upcoming Special Events

Thursday, May 6th (7:30 p.m.), **Esprit Orchestra presents *Rockin at the Roundhouse* at the *Steamwhistle*, a night of rambunctious music to benefit the orchestra.** Come out and join Esprit's patrons, musicians, board, staff and supporters in an evening of enjoyable alternative music: The Bebop Cowboys (texas swing), The Creaking Tree String Quartet (gypsy jazz meets bluegrass), and The Liquidaires (world music), with appearances by The Jeremiahs ('Old-timey' Country), & singer Terra Hazelton. There will be a Balloon Burst and fantastic silent auction with luxury personal items and for your home and décor, which will include such items as ballet slippers worn by Evelyn Hart signed by the renowned ballerina, lunch with writer Jan Wong, score pages autographed by R. Murray Schafer, an autographed score of Harry Sommer' *Kyrie*, as well as an original draft page signed by composer Alexina Louie from her opera *The Scarlet Princess.* We also have for sale a unique Toronto Film Festival package, the complete The Sopranos on DVD donated by Sam the Record Man, Hudson's Bay Company Scotch (not generally available Canada), a one-of-a-kind hand woven scarf, as well as gift packages from great Toronto stores such as The Body Shop and Starbucks, among many other noteable items. $40 single; $125 Benefactor (tax receipted); $40 sponsor-an-artist. **See our insertion in this programme for details.**

Be sure to mark your dates for Esprit Orchestra's exciting 2004/05 Calendar Season. See our reminder in this programme.

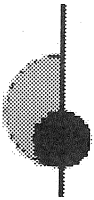
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MUZIEKGROEP NEDERLAND

Radio Netherland

The Royal Netherlands Embassy, Ottawa
The Consulate General of the Netherlands in Toronto

It is a pleasure for Esprit Orchestra to participate in Dutch Music Week on CBC Radio. Over the past eight years Esprit has built lasting friendships and professional relationships with a broad range of composers, performers, musical organizations, government agencies and diplomats from The Netherlands. Not only have we presented music by many Dutch composers, but also we've had many Dutch performers as guest artists. We have also benefited from financial and organizational support from MuziekGroep Nederland, the Gaudeamus Foundation, Radio Netherlands, the Consulate General of the Netherlands and The Royal Netherlands Embassy. Our activity has included a four-concert visit to Amsterdam at the invitation of the International Gaudeamus Music Week. At the invitation of the brand new Muziekgebouw (IJsbreker), a state-of-the-art concert hall for new music opening in Amsterdam, Esprit will undertake a one-week residency in that city during the 2006/07 season. In other words, we have an ongoing, natural musical communication underway between Canada and The Netherlands. This afternoon's concert continues that communication and Esprit is grateful to CBC Radio Two for supporting the concert, recording it for broadcast in Canada and Holland and thereby reflecting the friendship between our countries. We wish to thank our Dutch friends and colleagues as well and say that we look forward to many exciting future collaborations.

Alex Pauk
Founding Music Director and Conductor

Sunday, May 2, 2004 – 2:00 p.m.

Radio Waves (matinee)

Part of Dutch Music Week on CBC Radio celebrating musical relations between Canada and Holland.

Guest Soloists:

Tomoko Mukaiyama (Japan/The Netherlands), piano
Colleen Skull (Canada), soprano
Martin Houtman (Canada), tenor

programme

Tristan Keuris	*Sinfonia* (1974)
Chris Paul Harman	*Axle* (1998/99)
Alexina Louie (music) David Henry Hwang (libretto)	*Prologue & Berceuse* (2002) from *The Scarlet Princess*

intermission

José Evangelista	*Symphonie minute* (1994)
Peter-Jan Wagemans	*Eden's Gardener* (2002) for piano & orchestra

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This afternoon's concert will be broadcast tonight by Two New Hours on CBC Radio Two, Canada's national new music show, with host Larry Lake. Listen tonight at 10:00 p.m. for Two New Hours on 94.1 FM, CBC Radio Two in Toronto.

Today's concert will be broadcast in the Netherlands on KRO Radio 4 on Monday, June 28 at 8 pm on the program 'Het Avondconcert' with host Hans Haffmans. This broadcast is also live-streamed on the internet at portal.omroep.nl/radio4.

Tonight's programme is subject to change without notice.

Esprit wishes to thank the following for their generous support of our *Radio Waves* (matinee) concert and Esprit's initiatives this season in bridging the new music communities of Canada and The Netherlands: Muziekgroep Nederland; The Royal Netherlands Embassy, Ottawa; The Consulate General of the Netherlands; Gaudeamus Foundation; Radio Netherlands; Remenyi House of Music, CBC Radio Two/Two New Hours; The CN Tower.



Alex Pauk, music director conductor

Alex Pauk is a prominent and influential conductor/composer on the Canadian music scene with a growing international profile. He is also a leading figure in the field of film music scoring, conducting and production.

In 1983 he founded Toronto's award-winning Esprit Orchestra and continues to develop Esprit as a concert organization and an orchestra involved with film, television, music theatre, visual arts, dance, CD and DVD recording and multimedia events.

Pauk has been engaged to write music for all the above-mentioned disciplines in addition to being commissioned to compose music for every type of musical ensemble. The scope of his film music, separate from concert music, covers a wide range of styles and genres (including arrangements of popular music). In 2002, he and his film-composing partner, his wife Alexina Louie, won the prestigious Louis Applebaum award for excellence in musical composition for a wide array of films.

In 1999, Alex Pauk made his debut European tour with Esprit Orchestra, conducting five Esprit Orchestra concerts in Holland (Gaudeamus International Music Week) and France. He has also organized three Canadian tours for Esprit.

Pauk often performs the Canadian premieres of works by leading international composers such as Takemitsu, Ligeti, Berio, Adams, Penderecki and Lindberg and invites outstanding soloists such as Robert Aitken, Richard Stoltzman, Maurice Bourque, Richard Margison, Maureen Forrester, and Jon Kimura Parker to perform with Esprit. In addition to the Esprit Orchestra, Pauk has conducted the Cologne Radio Symphony Orchestra and Chorus, Toronto Symphony Orchestra, Vancouver Symphony, CBC Vancouver Radio Orchestra, Hamilton Philharmonic, Winnipeg Symphony as well as smaller orchestras and ensembles throughout Canada.

The excellence of Pauk's work on compact discs has been recognized internationally on many occasions. For example, the Esprit CD *Music for Heaven and Earth* received a five-star rating (for performance and sound quality) in the BBC Music Magazine reviews (1996).

Pauk has been involved in a wide range of film productions including features, made-for-TV dramas, documentaries, docu-dramas, animations plus many performing arts films produced by Rhombus Media including; *Ravel's Brain, The Eternal Earth, The Radical Romantic, Ravel, For the Whales,* and *September Songs, The Music of Kurt Weill* (with Pauk and Esprit appearing on camera in several of these films).

In 1999, Pauk received the esteemed Musician of the Year award from The Toronto Musicians' Association. In 1986, he was nominated by the Actra Awards for best original television score for the National Film Board animation *Blackberry Subway Jam.* Prominent Canadian composers Harry Somers, Alexina Louie and Colin McPhee have all received awards or nominations for music written for, or recorded by, Mr. Pauk.

Pauk and his film music composing partner, Alexina Louie, were nominated for a Genie award for their original musical contributions to the soundtrack of Canadian director Don McKellar's award-winning film, *Last Night.*

In November 2000, Pauk conducted the world premiere for Esprit of his *Concerto for Two Pianos and Orchestra* with the Esprit Orchestra in Toronto. In April 2003, he premiered his newest work, *Touch Piece* for digital soundtrack and orchestra. Mr. Pauk most recently composed a work for flute and string quartet commissioned by New Music Concerts. The piece was performed in Toronto in January, 2004, by Robert Aitken and The Cuarteto Latinoamericano.



Tristan Keuris, composer

"A composer should continuously lead the public astray. Music is not served by truth. Good music exists by the grace of cunning and deception." – Tristan Keuris

Tristan Keuris was born October 3, 1946, in Amersfoort, and he died December 15, 1996, in Amsterdam. From the time he was fifteen, between 1962 to 1969, after first having studied with Jan van Vlijmen in his native city Amersfoort, he studied composition with Ton de Leeuw at the Utrecht Conservatory. For a short time, he also followed lessons in music theory at the Utrecht Conservatory with Joep Straesser. In 1969, he concluded his studies and was awarded the Prize for Composition. In addition to his activities as a composer, Keuris taught at the conservatories in Hilversum and Utrecht.

Practically all of his works were commissioned. Keuris received international recognition with his symphonic works *Sinfonia* (1975) and *Movements* (1982) (the latter introduced in the United States by the Concertgebouw Orchestra). Since 1987, new compositions were published by Novello, London. *Symphonic transformations* (1987) was commissioned and performed by the Houston Symphony Orchestra, *Catena* (1988) was written for the centenary of the Royal Concertgebouw Orchestra, and *Three Michelangelo Songs* (1990) for mezzo-soprano and orchestra, was commissioned for the centenary of the Gelders Orkest. In 1992, Keuris was commissioned by the Concertgebouw to write a *Concerto for organ and orchestra* (1993) on the occasion of the restoration of the Maarschalkerweerd organ. In 1993, Laudi (1993) for choir and orchestra was performed during the Nederlandse Muziekdagen.

Keuris's compositions were published by Donemus until 1987; later works were published by Novello of London.

In 1969, Keuris was awarded the Composition Prize of the Utrecht Conservatory. *Sinfonia* was awarded the 1975 Matthijs Vermeulen Prize of the City of Amsterdam. In 1995, he received the Koussevitzky Foundation Award, for writing a major choral work for the New York Virtuosi.

Note written by Muziekgroep Nederland, 1996

Tristan Keuris: Artist and Craftsman Rolled into One (excerpts)

A striking characteristic in Tristan Keuris's music is the harmonious combination of what in French is so neatly termed 'l'artiste et l'artisan' – of the artist and the craftsman. Keuris had a knack for couching his compositional innovations in

finely wrought constructions whose highly idiomatic instrumental and vocal lines, which are largely free of unusual effects, are interwoven into very refined orchestrations. The various orchestral timbres do not serve as décor, but exert instead a formative influence on the dialogue between the horizontal and vertical elements. Composing, arranging and instrumentation are variants of one and the same creative process and could hardly be considered separately in Keuris's music. Said differently: Hardly any other composer in the Netherlands has so convincingly forged technical fabric and artistic content into one as has Tristan Keuris.

Keuris' craftsmanship was paired with an openness towards tradition. Three historical sources in particular have served as inspiration to him and, though the weight of their presence has gradually become less pronounced in his music, they have been deeply absorbed in his idiom and become a substantial component of it. First to be mentioned here is Anton Webern. Keuris's feeling for intervallic structures lay in the continuation of this, the most consistent composer of the Second Viennese School. Regarding orchestral sound, Gustav Mahler has been a second point of orientation. Keuris shared Mahler's predilection for large-scale, late romantic settings and his work also reflected this predecessor's handling of the orchestra. A third beacon has been the music of Igor Stravinsky. Echoes of early Stravinsky are found in the syncopated rhythms of the *Sinfonia* and *Movements*, for example.

The neo-classical Stravinsky (particularly as exemplified in *Symphony in three Movements*) has inspired a more diatonic way of writing often used by Keuris since he sprung the surprise of the tonally oriented closing chorale of *Sinfonia*.

These three spheres of influence allowed augmentation from other sources when needed. After all, no composer's sensibilities are a 'tabula rasa'. In his vocal works, Keuris has shown that he has not turned a deaf ear to Puccini or Verdi (although one could not say that he leant heavily on these illustrious predecessors). Moreover, no construction is less imposing or original when the origins of the materials used by its builder are identifiable. What ultimately matters is the work itself. And with Keuris, it has invariably been as intriguing as it has been directly appealing. Keuris's idiom is clear and recognizable; he combines a motivic, often a thematic style with a lyrical and sometimes even cinematic expressive power. These elements are assimilated into a logical and consistent musical discourse, rich in surprising turns and contrasts.

Tristan Keuris never had actual affinity with strict serialism, a style that spread even to the Netherlands after World War II. His mentor, Ton de Leeuw (who could be considered the anti-pole of the Netherlands' pioneering serialist, Kees van Baaren), was also critical towards the idiom. Unlike older colleagues, many of whom were students of this very Van Baaren (among them, Louis Andriessen, Peter Schat and Jan van Vlijmen), Keuris early on has distanced himself from the arid aesthetics and rigid methodology of serialism. A further point of difference between Keuris and Andriessen or Schat is that his work did not propagate any particular political stance – unless one interprets the 'aggressive, biting' *Play* (1967) as doing so.

As can be seen from the titles and genres he chose (Quartet, Sonata, Concerto, Serenade, Fantasia, Divertimento, Trio, etc.), Keuris worked for quite some time in seemingly traditional forms. Like Schoenberg, however, he gave entirely new meanings to these older forms in his work. In this regard, Verdi's

famous maxim could have served as Keuris's motto: 'Torniamo all'antiche e sarà un progresso!' (Return to the old masters and it will be progress!).

His frequent use of the symphony orchestra – and through this, the symphony – as the vehicle of expression for his musical ideas must also be seen in this light. The symphony is a guiding thread through Keuris's oeuvre. Whereas this traditional genre is essentially only suggested in the title of the two-movement *Sinfonia*. . .

Leaving aside the dozens(!) of compositions he committed to paper while still an adolescent, Keuris's oeuvre is (with slight exaggeration) divisible in three periods. From 1967 to 1977 he has composed mostly chamber music, with a noticeable leaning towards wind instruments. The few orchestral pieces of this period, the exception to the rule, offer an early indication of the course he would later follow. All Keuris's compositions of this period are instrumental pieces, with his earlier free atonal idiom gradually giving way to compositions in which more tonal elements begin to surface. . .

A second important work of this period is the previously mentioned *Sinfonia*, for orchestra, which was composed in the years 1972-74. In part because it was awarded the Matthijs Vermeulen Prize and was in addition performed abroad, *Sinfonia* was Keuris's breakthrough as a composer. With its thirteen minute duration and broad setting, it is the most ambitious piece he wrote in this period. According to the Matthijs Vermeulen Prize jury report, Keuris had shown 'that in this time, too, a music is conceivable which, artistically speaking, was created in a spirit of absolute compositional integrity and meets the highest demands, and yet at the same time remains accessible and potentially valuable for any person who harbours true interest in the music of today and who is willing to take the effort to understand it. Keuris' *Sinfonia* is music that is not exclusively directed towards the specialist, but rather to a relatively broad public.

The much-praised accessibility of this music undoubtedly has some connection with the E major theme from the Adagio, which closes *Sinfonia*. While undeniably conspicuous here, this tonal orientation had not gone unheralded by earlier compositions, nor was it later abandoned. *Choral Music* I (1969), the *Saxophone Quartet and Muziek* for violin, clarinet and piano (1973) already bear traces of tonal affinities and in the pieces that followed *Sinfonia* this diatonicism grew into a distinguishing feature of Keuris's work. A new stylistic period began to take shape with Capriccio, a work for wind ensemble (written in 1978, for the Netherlands Wind Ensemble) using the same setting as Mozart's *Serenade* KV 361. While in preceding years several works gave the impression that the musical idea had been restricted by the tight confines of a small setting, Keuris's composition gradually became more even in this respect. At the same time, the tonal leanings became stronger and his rhythmic usage more economical.

Until 1988, Keuris continued to write exclusively for instruments. The number of his orchestral works grew steadily over this period and his compositions became increasingly longer, with the twenty-five minute *Movements* beating them all. A gradual transition could be seen from chamber pieces for wind instruments to strings; for example, the *Concertino* (revised in 1979) for string quartet and bass clarinet, and the two string quartets (from 1982 and 1985 respectively). . .

After nearly thirty years of writing music, Tristan Keuris had developed

into one of the most important and versatile composers in the Netherlands. His scores are found on the music stands of prominent orchestras and ensembles around the world. Most of his compositions were commissioned - for example, by the Royal Concertgebouw Orchestra, the Houston Symphony Orchestra, the BBC and the Raschèr Saxophone Quartet. Keuris' list of compositions numbers about fifty pieces and includes a wide variety of genres: From chamber music to symphonic; from concertos for saxophone, oboe, violin, piano, two cellos, organ, or accordion to quartets for strings, recorders or saxophones. Several ideas had sadly to remain unrealized due to his premature death (such as a commission from the Koussevitzky Foundation to compose a piece for the New York Virtuoso Singers).

It is Impossible to tell how Keuris's composing would eventually have developed, perhaps as have his individual compositions: One had only to think that he could predict what Keuris would do at a given moment and the composer immediately switched gears. Or, as he once put it: 'A composer should continuously lead the public astray. Music is not served by truth. Good music exists by the grace of cunning and deception.' Well said indeed, but still the heart of Keuris' music is the perfect unity of art and craftsmanship.

Note written by Emile Wennekes and translated by John Lydon, Muse Translations
Note excerpted from the Muziekgroep Nederland Catalogue Brochure



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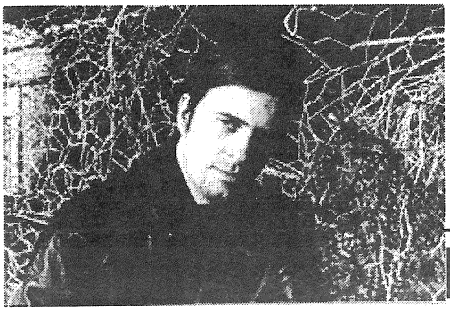
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Esprit Orchestra wishes to thank:

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The Strategic Initiatives Program of The George Cedric Metcalf Charitable Foundation has, over a three-year period, enabled the Esprit Orchestra to realize its goals in creating a comprehensive website (www.espritorchestra.com) and in producing electronic and multi-media projects. Esprit's Board, Music Director and staff wish to express our deep gratitude to The Foundation for its generous support of Esprit Orchestra's work in these new fields.



Chris Paul Harman, composer

Chris Paul Harman was born in Toronto in 1970 where he studied classical guitar, cello, and electronic music with Barton Wigg, Alan Stellings, and Wes Wraggett respectively.

His works have been performed by Esprit Orchestra, the Edmonton Symphony Orchestra, the Kitchener Waterloo Symphony, the Montreal Symphony, the Toronto Symphony, the Tokyo Symphony, the Windsor Symphony, the Winnipeg Symphony, the CBC Vancouver Orchestra, the National Arts Centre Orchestra, the National Youth Orchestra, the Composers' Orchestra, and l'Orchestre de Chambre de Radio-Canada.

Mr. Harman has been commissioned by guitarists William Beauvais (December) and Sylvie Proulx (*The Swan That Died In Darkness*), violinist Jacques Israelievitch (*Partita for Solo Violin*), oboist Lawrence Cherney (*Concerto for Oboe and Strings*), Continuum (*Spectra, Incidents In Transition*), the Esprit Orchestra (*Axle*), the Guelph Spring Festival (*From The Cradle To The Grave*), Music Canada 2000 (*Uta*), the National Arts Centre Orchestra (*Let Me Die Before I Wake...*), the Sabat-Clarke duo (*Midnight With The Stars And You*), the Societe de Musique Contemporaine du Quebec (*Procession Burlesque*), the Standing Wave Ensemble (*Incipits*), the Societe Radio-Canada (*Adagio*), Soundstreams Canada (*Projection*), and the Winnipeg Symphony Orchestra (*Flicker*).

In addition, the Canadian Broadcasting Corporation has commissioned his *Sonata for Viola and Piano*, *String Quartet No. 1*, *Irisation*, *Theme and Variations*, *C Section* (violin concerto), *The Dawn Of Each New Day Brings Us Each A Little Closer To Our Inevitable Demise*, *String Quartet No.2*, *Catacombs* (flute concerto), *Amerika*, *Mabushii Sora E* (piano concerto), as well as *Globus Hystericus*, which served as the test piece in the piano category of their 1993 National Competition for Young Performers.

In 1986, Chris Paul Harman was a finalist in the CBC Radio National Competition for Young Composers, and was the Grand Prize winner at that same competition in 1990. *Iridescence*, the work which earned him the Grand Prize, was subsequently awarded first prize in the under-30 category at the 1991 International Rostrum of Composers in Paris, France.

At the 1994 International Rostrum of Composers, Harman's *Concerto for Oboe and Strings* was chosen as a Recommended Work in the General Category for composers of all ages. In consequence, both works have been broadcast in over twenty countries. In 1998, his orchestral work *Blur* was awarded first prize at the duMaurier Arts Limited Canadian composers

competition with the Winnipeg Symphony Orchestra. In 2001, Mr. Harman's work *Uta* received an honourable mention at the Gaudeamus International Music Week, and his work *Amerika* was awarded the Jules Leger Prize for new chamber music in Canada, and was short-listed for the Prix de Composition de la Foundation Prince Pierre de Monaco.

Mr. Harman's current/latest projects include a work for bass clarinet, string quartet and piano for Dutch bass clarinetist Harry Sparnaay with Toronto's Silvestrov Group ensemble.

Noteworthy: Chris Paul Harman is largely self-taught as a composer. In 1986, he became the youngest finalist ever when he won the CBC national Radio Competition for Young Composers, and in 1990 he became the youngest composer ever to be awarded the Grand Prize in that competition. When he was chosen first in the under-30 category of the International Rostrum of Composers in Paris in May of 1991, this was the first time a Canadian composer had been so honoured. The work for which he won these two prizes was *Iridescence*. Harman's career has continued to bloom, with performances by major orchestras across Canada and commissions from outstanding soloists and ensembles.

About Chris Paul Harman's *Axle* (1998/1999)

Axle was commissioned in 1998 by the Esprit Orchestra through the Canada Council for the Arts. The piece is dedicated to Alex Pauk for his tireless support of my music (and that of many other Canadian composers) through the Esprit Orchestra.

On the concert where *Axle* was premiered, Alex Pauk was also slated to have the premiere of his new *Concerto for Harp and Orchestra*. In preparing the source material for my own work, I created a twelve note pitch set which reflects the most prominent melodic characteristics in Alex's concerto, as well as certain rhythmic figurations from the solo harp part which are heard in the faster movements. The instrumentation between our two works is almost identical, except that the harp is completely absent in my piece.

The unfolding of the pitch set, or the rhythmic figurations, determines the structure within each of some sixteen short sections, as well as guiding other elements such as harmony. As one of my early 'fragment pieces', these sections are separated by timed silences of varying length.

In addition, the weighting of the orchestration is treated in a purposefully 'terraced' and highly localized manner from section to section, creating a decentralized sense of scale of the instrumental forces. The dramatic arc in the work is likewise decentralized and non-linear.

Note written by Chris Paul Harman, July 2003



Alexina Louie, composer

"The Asian element (in *The Scarlet Princess*) is no mere chinoiserie that ornaments the music, but a careful integration of slithering strings, a bevy of gongs, bowed cymbals and percussive piano, into a richly colored tapestry for large orchestra. Relentless force plus disciplined dissonance mark the score as modern, while moments of spell-binding lyricism supported by near-Straussian opulence give it warmth. . . it is a work of weight, profundity and promise."

– Wes Blomster, andante.com

Alexina Louie has been widely commissioned and performed by Canada's leading orchestras, new music ensembles, chamber groups and soloists. Her music emphasizes craft and imagination stemming from a wide variety of influences – from her Chinese heritage to her theoretical, historical and performance studies. Through an on-going investigation of scores, recordings, literature, poetry and visual arts, combined with introspection and continuous composition, Alexina Louie has developed a uniquely personal style rooted in a blend of East and West.

In the Spring of 2002, Alexina Louie was a recipient of the first National Arts Centre Award, a new prize spanning a 4-year period of creative activity with the National Arts Centre Orchestra. During this time, Dr. Louie will compose three new works for the orchestra and will also develop outreach and educational projects. This same year, the composer was awarded the prestigious Louis Applebaum Composition Award for excellence in composing for film and television.

Notable performances include the Vancouver Symphony Orchestra's performance of *The Ringing Earth* for the gala opening of Expo 86, the Montreal Symphony Orchestra's performance of the same work in the United Nations General Assembly on United Nations Day (1989), the Toronto Symphony Orchestra's tours of Europe (1986) and the Pacific Rim (1990), and pianist Jon Kimura Parker's performance of *Scenes from a Jade Terrace*, on the programme for the gala opening of the Canadian Embassy in Tokyo (1991).

1993 marked the world premiere of *Gallery Fanfares, Arias and Interludes*, a one-hour work commissioned by the Art Gallery of Ontario for the opening ceremonies of its new gallery spaces and renovations. In 1993, Louie's *O Magnum Mysterium: In Memoriam Glenn Gould* was performed by the BBC Symphony Orchestra. It was performed again in 1994 by the St. Louis Symphony, Leonard Slatkin conducting.

In 2003, Louie, winner of three JUNO Awards, received the SOCAN Award for being the most frequently performed Canadian composer – the third time she has received the award since it was established in 1990. In 1994, she was presented with the Chalmers' Award National Music Award for the vocal movements of *Gallery Fanfares, Arias and Interludes.*

Louie has served as composer-in-residence at several music festivals including the 1993 Scotia Festival, the 1994 Vancouver Chamber Music Festival, the 1996 Boris Brott Summer Music Festival and the 1999 Banff Arts Festival.

Among the highly-regarded conductors who have performed Louie's music are Kazuyoshi Akiyama, Mario Bernardi, Sir Andrew Davis, Charles Dutoit, Gunther Herbig, Alexander Lazarev, Keith Lockhart, Alex Pauk, Leonard Slatkin and Bramwell Tovey.

From 1996 to 2002, Alexina Louie was Composer in Residence at the Canadian Opera Company, for which she developed a main stage, full-length opera, *The Scarlet Princess,* with Tony Award-winning playwright David Henry Hwang (M. Butterfly). Their erotic ghost story, based on a seventeenth-century Kabuki play, was given its full concert premiere by the Canadian Opera Company on April 23, 2002, in Toronto.

Louie's film work includes co-writing, with Alex Pauk, the orchestral soundtrack for Don McKellar's feature film *Last Night* (winner of the Prix de Jeunesse, Cannes Film Festival, 1998). The score received a 1998 Genie nomination for Best Original Score and the music has been released as a CD on the Sony Classical label. Louie and Pauk also co-wrote the score for Jeremy Podeswa's feature film *The Five Senses* which garnered praise both at the 1999 Cannes Film Festival, where it was premiered, and the 1999 Toronto International Film Festival. They recently completed the score for Barbara Willis Sweete's *Perfect Pie*, a Rhombus Media feature film based on a Judith Thompson play. The film premiered at the 2002 Toronto International Film Festival.

Recent film and television projects include collaborative scores with Alex Pauk for the made-for-television movie *After the Harvest*, directed by Jeremy Podeswa, *24fps*, a short film commissioned to celebrate the 25th Anniversary of the Toronto International Film Festival and *Ravel's Brain*, a Rhombus Media docu-drama directed by Larry Weinstein.

A CBC Records compact disc comprised entirely of orchestral music by Louie was released in June, 1999. Performances on the disc are by the National Arts Centre Orchestra, conducted by Mario Bernardi with soloists Russell Braun, baritone, and Martin Beaver, violin. *Music for a Thousand Autumns*, the second CD devoted exclusively to her music was released on the Centrediscs label in 2002, resulting in another JUNO nomination.

In October, 1999, the Jules Leger Prize in chamber music was awarded to Dr. Louie for her string ensemble composition *Nightfall.* In November 1999, the world premiere of Dominique Dumais' choreography for Louie's *O Magnum Mysterium: In Memoriam Glenn Gould* was unveiled at the National Ballet of Canada in Toronto.

Toothpaste, Louie's 5-minute tragic opera buffa, written with librettist Dan Redican, has been made into a Bravo!FACT music video, as well as interactive DVD that can also be accessed on the Internet (www.toothpastetv.com). The mini-opera has captured world-wide attention at its screenings at MIDEM (Cannes) and INPUT (Rotterdam) and has been purchased for broadcasts and

screenings in The Netherlands, Germany, Finland and Taiwan.

Louie is active as an arts advocate and has served on the Boards of the Toronto Arts Awards, The Corporation of Roy Thomson Hall and Massey Hall and The SOCAN Foundation (Society of Composers and Music Publishers of Canada). She currently serves as a Director of The SOCAN Foundation (Society of Composers and Music Publishers of Canada), The Governor General's Awards in the Performing Arts, Esprit Orchestra, and Bravo!FACT. She is in demand as a speaker, arts advisor and juror on arts-related matters.

In August 2000, Ms. Louie and Supreme Court Justice Louise Arbour were special guests of Governor General Adrienne Clarkson on her first official tour of the Northwest Territories and in the Fall of 2001, Ms. Louie again traveled with the Governor General on a State Visit of Germany. In 1997, Alexina Louie was awarded an Honourary Doctorate from the University of Calgary and in 2001 she received The Order of Ontario. Ms. Louie's most recent film composing project was a score for the made-for-television film *The Interrogation of Michael Crowe* directed by Don McBrearty for Court Television in Los Angeles. Alexina is currently working on a new series inspired by her opera buffa *Toothpaste*, to be entitled *Burnt Toast*.

About Alexina Louie's *Prologue & Berceuse* (2002)

Excerpts from Alexina Louie's opera *The Scarlet Princess*

Since my years as a student at the University of British Columbia, I have been captivated by Japanese Samurai films and Japanese ghost stories. While searching for a story that would be intriguing enough to warrant my full attention for two years (the initial term of my endeavor), I felt I had to find one that would suit my musical, dramatic and aesthetic style. I needed a story that could keep me enthralled for years.

Two years became six, and after all the workshops and rewrites, I can say that the characters of the opera and the situations they fall into have not lost their resonance with me. *The Scarlet Princess* is an adaptation of the 17th Century Kabuki play, *The Scarlet Princess of Edo.*

Setting the tone for the entire opera is the opening, a storm scene in which a monk and his male acolyte vow their undying love for each other before committing suicide by leaping off a cliff. However, the monk loses his courage, and as the boy, Shiragiku, falls, he sings a death aria and curses the monk, Seigen. Shiragiku is reincarnated as the Princess Shakura in Act I Scene 1.

The opera is the sensuous and erotic tale of reincarnation, obsessive love, demonic possession, revenge, murder and redemption. It is populated by a colourful cast of imperial figures, nuns, monks, villagers, outcasts, prostitutes, johns, ghosts and demons.

By chance, several years ago my husband Alex and I went to New York and happened to see a wonderful play in previews. I was so moved by the power of the work that I felt I had somehow been changed by the event. The drama was taut, the story, intriguing, the writing superb. The playwrite drew us into the fabric

of an unbelievable story, one thread at a time, and ultimately devastated us with a powerful dramatic revelation right at the end. I turned to Alex at the end of the evening and told him that if I was ever to write an opera, I would want the author of this play as my librettist.

The play was *M. Butterfly*, the playwrite, David Henry Hwang. He became my librettist and, in the six years since, I have never tired of his dramatic, poetic text, nor of the characters to whom he has given such complex emotional lives.

We worked well as a team. Together we fashioned the events of the drama from the original play. David originally delivered a seventy page libretto. I practically fainted. But assuring me that editing was one of his strengths, he eventually presented me with fifty pages. He was quick and responsive if I requested a deeper characterization of one of the principals, or indeed if I asked for any change. I encouraged him to use sensuous, erotic language for certain scenes. I relied on David for his dramatic instincts. *The Scarlet Princess* encompasses my entire compositional metier. It also reveals the full range of my emotional experience.

In writing this opera, I chose to work in the tradition of grand tragic opera and, in so doing, decided not to shy away from the big gestures and big passions of the genre. The demands and risks of taking on such a task are great, and the artistic rewards are that much greater.

This opera is dedicated to Alex, Jasmine and Jade

With Special thanks to John Rea

Special thanks to Richard Bradshaw and
The Canadian Opera Company

Thank you to Peter and Hélène Hunt for their support of
Alexina Louie during her term as Composer-in-Residence with
the Canadian Opera Company.
Additional thanks to John and Yvonne Chiu,
Madeleine Clarkson, Ann Gibson, Linda and Michael Hutcheon,
Roger Moore, Sylvia Morawetz and Gail Pearce.

Note written by Alexina Louie, April 2002

Esprit will perform two excerpts from *The Scarlet Princess*. Not only does the *Prologue* provide the entire dramatic impetus for the two hour opera to follow, many of the major musical elements are exposed here. In it, one experiences both a musical storm as well as a storm in the heart. Throughout the opera, each time Seigen encounters Sakura, the storm music haunts the scene.

Just prior to the final death struggle between Seigen and Sakura, she sings the *Berceuse* to her baby. Commissioned by the Canadian Opera Company in 1996, the COC performed *The Scarlet Princess* in a full concert performance in April, 2002.

Prologue to Act I

Enoshima Cliff, outside Edo (Tokyo). 17th Century. LIGHTS UP to reveal SEIGEN, a priest in his mid-30's and SHIRAGIKU, a male acolyte of 16, scaling the mountainside together. In a trousers role, Shiragiku is sung by the lyric soprano who will later sing the role of Sakura.

Seigen
To be trapped,
the playthings of Karma,
this fate I cannot bear.
The priests,
they whisper of a love forbidden
between a monk renowned
and a boy who damns his soul.
Kiku, my student, do not hate me.

Shiragiku
I cannot.

Seigen
I alone should die.

Shiragiku
I cannot hate you.

Seigen
My lusts defile the temple.

Shiragiku
No, I alone should die
for I have aroused your desires.

Seigen
Yes to die alone
separates us forever.

Shiragiku
But to die with you
binds us as one forever.

Seigen
Day and night
the thought of you
inflames my every prayer.
Your lips,
my sutras,
your thighs,
a meditation,
when I bless the faithful
the taste of you
lingers on my tongue.

(They reach the summit of the mountain, look down at waves crashing into the cliffside.)

Seigen
The waters
so violent.

Shiragiku
To crush us
in their embrace
that you should die
for me –

Seigen
I have no choice.

Shiragiku
It fills me with such shame.

Shiragiku & Seigen
Bodies broken together.

Shiragiku
I tremble
with fear and desire.

Seigen
No other way
to stop the burning.

Shiragiku & Seigen
Not in this life
but in the next.
Let us swear a pact
to die together now
that in a future life
we may be reunited.
Let us die together.

(Seigen grabs Shiragiku. They embrace.)

Shiragiku
May I be reborn
as a woman so we may live together
as man and wife.

Seigen
(He struggles to maintain his resolve.)
Shiragiku,
I will die
yes, I will but. . .

Shiragiku
Namu amida butsu.
All hail merciful Buddha!

(Shiragiku jumps off the cliff. Lights fade to pinspot on him. He sings as he falls.)

Shiragiku
Wind rushing upwards,
my soul so light,
the weight
of this life
falling away.
As a child,
so poor, so cold, so hungry.
Then, his weight
upon my body
filling my belly
for the first time.
Memories falling
onto the rocks
freeing my spirit
to float upwards
toward Buddha.
Where is the man
who brought me
to this blessed place?
Seigen?

(He looks over and sees that Seigen is not beside him. Area lights reveal Seigen still at the top of the cliff. He has not jumped.)

Seigen
The rocks
so jagged.

(Shiragiku looks up, sees Seigen.)

Shiragiku
What is this?

Seigen
I would die for you
in a second, but. . .

Shiragiku
So jump, jump!
Coward!

Seigen
I want to, but. . .

Shiragiku
Coward!
False love!
I fall
praying to Buddha:
"May I be reborn as a woman
so I may break him
as he breaks me this night."

Seigen
Dear Shiragiku

Shiragiku
My spirit, it burns.

Seigen
My flesh, it burns.

Shiragiku
Burns with damnation.

Seigen
Burns with such shame

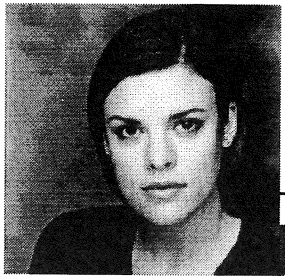
Shiragiku
Dear Buddha
hear my prayer.

Seigen
Dear Shiragiku,
forgive me,
goodbye.

(A moment of BLACKOUT. Then LIGHTS UP to reveal Shiragiku's body, broken on the rocks below as Seigen turns and walks slowly back down the mountainside.)

***Berceuse* (Act II Scene 2)**

Sakura
My child,
close your eyes.
Sleep
the dream of peace.
My love, child of heaven,
where you go,
pain is gone,
all is well,
nothing will you fear.



Colleen Skull, soprano

Canadian Opera Company Ensemble Studio soprano Colleen Skull recently sang the role of Countess Ceprano in the COC's production of *Rigoletto* and also performed the role of Dido in the Ensemble Studio production of *Dido and Aeneas* in December 2003.

She made her debut with the COC in 2001/02 as Cornelia in *Giulio Cesare in Egitto* and has gone on to perform Modestina in *Il viaggio a Reims*, the Nurse in *Boris Godunov*, Mrs. Grose in *The Turn of the Screw*, Barena in *Jenùfa* and Zulma in *L'Italiana in Algeri*.

A former mezzo-soprano, her previous roles include Octavian in *Der Rosenkavalier*, Bianca in *La rondine*, Hippolyta in *A Midsummer Night's Dream*, Mère Marie in *Dialogues des Carmélites* and Flora in *La Traviata*. She performed the title role in *The Medium* at Centre d'Arts Orford, and Dorabella in *Così fan tutte* in Winnipeg. This season with the COC, Ms. Skull also sang at the 2003 Altamira Summer Opera Concerts and covered the roles of Alice Ford in *Falstaff* and Liù in *Turandot*.

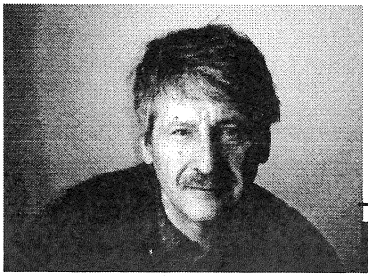
Martin Houtman, tenor

Tenor Martin Houtman began studying voice after obtaining a performance degree in the oboe, and initially specialized in early music. He later studied at the Opera Division of the University of Toronto and at the Banff Centre School of Music.

Mr. Houtman's operatic performances include the role of Vitek in Janacek's *The Makropoulos Case*; the Lawyer in Britten's *Peter Grimes* for Vancouver Opera; the Captain in Nicholas Muni's adaptation of Alban Berg's *Wozzeck* in Banff and Montréal; Du Sotin in Quesnel's *Lucas et Cecile* with Tafelmusik; and the title role in Monteverdi's *Orfeo* at the Aldeburgh Festival in the U.K.

In concert, he has been tenor soloist with such ensembles as the Kitchener-Waterloo Symphony, Tafelmusik, the Toronto Chamber Choir, the Bach-Elgar Choir of Hamilton, the medieval music specialists Sine Nomine, and the Aldeburgh Connection. His oratorio performances include such works as Bach's *St. John and St. Matthew Passions*, Haydn's Creation, Mozart's *Requiem and Mass* in C minor, Handel's *Solomon and Messiah*, and Mendelssohn's *Lobgesang*.

His contemporary music roles include soloist in the premieres of Robert W. Stevenson's *Nostalgia*, with Arraymusic, Christos Hatzis' *Kyrie*, with the Bach-Elgar Choir of Hamilton, and the role of Donald Smith in Tapestry New Opera Works' production of *Iron Road* by Chan Ka Nin and Mark Brownell.



José Evangelista , composer

José Evangelista pursues an artistic path by which he has explored ways of making a music based exclusively on melody. Hence he has developed a heterophonic writing, both for instruments and orchestra, in which the melodic line generates echoes of itself and creates an illusion of polyphony.

His music draws its roots from an enlarged vision of tradition: To his Spanish origins (Evangelista was born in Valencia, Spain in 1943) he has added the influence of the Indonesian gamelan, the Western avant-garde and that of modal musics.

José began his musical studies with Vicente Asencio while simultaneously studying physics. Later work in computers led him to Canada. Settling in Montreal in 1970, the composer studied composition with André Prévost and Bruce Mather.

Since 1979, he has a professor at the University of Montreal where, in 1987, he created the Balinese Gamelan Workshop. He has been a founding member of several concert societies, has received several awards and numerous commissions, including from *Itinéraire* (Paris), the Kronos Quartet, the *Groupe vocal de France*, the SMCQ and the CBC, among others.

His works have been performed in Canada, the United States, Europe, Asia and Australia by groups such as Ensemble Modern (Frankfurt), the *Nieuw Ensemble* (Amsterdam), Music Projects (London), the *Orchestre philharmonique de Radio-France*, the Montreal Symphony Orchestra, *I Musici de Montréal*, Esprit Orchestra and the *Nouvel Ensemble Moderne* (Montreal).

Between 1993 and 1995, he has been composer in residence with the Montreal Symphony Orchestra. Recently, José premiered two operas: *Exercices de conversation* (Lyon 2000, libretto by E. Ionesco) and *Manuscrit trouvé à Saragosse* (Montreal 2001, with libretto by A. Nouss after J. Potocki).

Esprit Orchestra has performed many works by this important Quebec-based composer.

About José Evangelista's *Symphonie minute* (1994)

This short work in four contrasting movements reproduces, in miniature, the form of a symphony.

The music is mostly nervous and light, and the tempo rapid. The piece is, thus, in contrast to the majority of symphonies in the repertoire – which is predominated by works of grand proportions in duration, instrumentation, and powerful expression.

The first movement, *Envol*, is built around a very rapid theme suggesting the flight of a bird. The second, *Mélopée*, features a melismatic melody of an improvisational character, climbing in register and intensity. *Combat* is a very rhythmic piece interspersed with short rests. And, finally, *Presto chromatique* is made up of lines rapidly ascending and descending.

Note written by José Evangelista

Mark Your Calendar – Announcing Esprit Orchestra's 2004/05 Season Concert Dates

This season, Esprit Orchestra is endeavoring to assist you to schedule your calendars far in advance of our upcoming concert season. Please be sure to reserve spots on your calendars for the following Esprit concert dates:

- **Friday, October 15, 2004**
- **Sunday, November 28, 2004**
- **Friday, January 28, 2005**
- **Sunday, March 6, 2005**



Peter-Jan Wagemans, composer

Peter-Jan Wagemans was born September 7, 1952, in The Hague. He studied organ (graduation 1974), composition (graduation 1975), and music theory (graduation 1977), at the Royal Conservatory of Music in The Hague. There, he was introduced to the field of electronic music. Wagemans was awarded the conservatory prize for composition and subsequently studied for some time with Klaus Huber in Freiburg.

Since 1978, Wagemans has taught music theory at the Royal Conservatory of Music in The Hague, and since 1984, he has taught composition at the Conservatory of Music in Rotterdam. From 1990 to 2002, he was the artistic manager of the Doelen Ensemble, and from 1998, he was programmer for the Noordhollands Philharmonisch Orkest and now holds this position for Holland Symfonia.

Orchestral compositions constitute a major part of Wagemans' oeuvre. Several were first performed by Ernest Bour conducting the Residentie Orkest (*Overture*, 1972; *Muziek I*, 1974) and the Südwestfunk Orchester (*Muziek II*, 1979). Riccardo Chailly conducted the Royal Concertgebouw Orchestra in the first performance of *De stad en de engel* (1996, rev. 1997). The Brabant Orkest devoted two concerts to Peter-Jan Wagemans in a 'composer's portrait' in 1997; at that occasion *Nachtvlucht* (1997, for soprano and orchestra) was first performed. On his 50th birthday, the composition *Moloch* (2000) was performed at the Rotterdam Music Festival 2002.

Wagemans received the *Matthijs Vermeulen Prize,* 1990, of the City of Amsterdam for his orchestral work *Rosebud.* In 1999, he was awarded the *ANV-Visser-Neerlandia Muziekprijs.*

About Peter-Jan Wagemans' Eden's Gardener (2001) for piano and orchestra

Dedicated to his wife Philepina

The original idea was to compose a piano concerto in three movements – a graceful piece in the spirit of Mozart, but in the musical language of contemporary music. Wagemans gave himself three weeks to complete the three movements: Fast – slow – fast; one movement per week.

For fourteen days, he worked five hours a day at the piano and, when the three weeks were over, came to the conclusion that what he'd written was a Ravel-like piece that was 'hopelessly entangled.'

Wagemans cancelled the entire project, but soon began concentrating on expressing his own style – and the music seemed to flow casually from his pen after that. Thus, his 'butterfly pieces' were born.

Inspiration came when Wageman visited a garden in Italy where the

intense beauty of blooming colours and lively fluttering of butterflies and dragonflies struck him. It was imagery suited to his piano concerto, which theme is the kind of 'lightness' one can imagine in paradise.

Three weeks later, sketches were made for a charming, spontaneous work in seven movements where the soloist and orchestra alternate roles.

The first six sections are dually linked. The third and fifth movements are for piano solo. And the first and fourth represent the heavenly garden. The seventh, final movement, *Dionysus dances*, is a festive finale with an Arabic-like theme that repeats eighteen times. Each recurring theme is a variation that refers to one of six earlier sections.

***Eden's Gardener* was commissioned by Fonds voor de Scheppende Toonkunst (Fund for the Creation of Music) and written at the request of 'Matinee op de Vrije Zaterdag'.**

***Eden's Gardener* premièred January 12, 2002, at the Concertgebouw, Amsterdam conducted by Peter Eötvös with Tomoko Mukaiyama; Radio Kamerorkest.**



Tomoko Mukaiyama, piano

Tomoko Mukaiyama studied in Tokyo, Indiana, and Amsterdam, in 1991. She won the first prize at International Gaudeamus Competition. Since that time, she has participated in many festivals including Darmstadt, Donaueschingen, Huddersfield, Buffalo in June, BBC Proms Holland Festival, and New Music Lithuania.

Besides her activities as a solo performer, she has performed with the London Sinfonietta, Ensemble Modern, ASKO ensemble, Rotterdam Philharmanic, Ensemble Modern, Ensemble Intercontemporain, Sospeso in New York, Deutschland Radio Berlin, Rotterdams Phillharmonisch, Tokyo City Philharmonic, Osaka Symphonica, and the Vietnam National Symphony Orchestra. She is often giving works their first performances.

Many composers have composed works for Tomoko. These include: Louis Andriessen; Willem Jeths; Maarten Altena; Alexander Raskatov; Karen Tanaka and Frederic Rzewski.

Lately, she is more interested in exploring a new form of concert performance that sees her collaborate with people from different arts fields, such as with the architect digital PBX, the theatre director Jan Ritsema, filmmaker Frank Scheffer, Ian Kerkhof, fashion designer Niels Klavers (Paris Collection 2000 spring/summer), and with Butoh dancer Kim Itoh.

Tomoko's latest projects have included 'for you,' which is a piano recital series for one public, an experiment in intimate communication between artist and audience through music. It takes place in in coming years in Amsterdam, Tokyo, Hokkaido, Nagoya, and Toronto.

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On April 27, Esprit Orchestra assembled inside the base of the CN Tower for a 'working rehearsal' prior to our *Radio Waves* (matinee) concert as part of 'in your space' our community concerts in 2003/04. *Plus*, as part of her extended activities for Esprit in Toronto, Esprit's International Guest Artist, pianist Tomoko Mukaiyama performed private piano recitals – *while rocketing skyward* – inside the glass-fronted CN Tower elevator for a private audience of one-at-a-time on April 27 and 28th. Her audience members were selected by a 'lucky draw' after e-mailing their contact information to Esprit. These unique recitals lasted 58 seconds or longer, sometimes occupying several rides up and down on the elevator which travels at a speed of 22 kph (15 mph).

Supported by the CN Tower, the recitals were part of Tomoko's *for you* series, which the pianist describes as "an experiment in intimate communication between artist and audience through music."

Tomoko tirelessly performed her pieces over the course of two hours (between 5:30 p.m. and 7:30 p.m.) on the two evenings. Following their exhilarating ride, special winners from her audience dined compliments of Esprit and the CN Tower in the revolving 360 Restaurant at the top of the tower, 350 metres high.

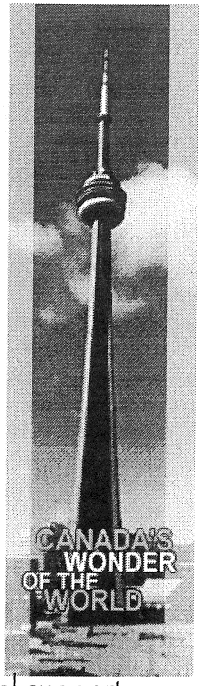
Following Tomoko's Toronto performances, the pianist plans to perform her series *for you* in Amsterdam, Tokyo, Hokkaido, and Nagoya.

The Esprit Orchestra

wishes to express sincere gratitude to the

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CANADA'S WONDER OF THE WORLD

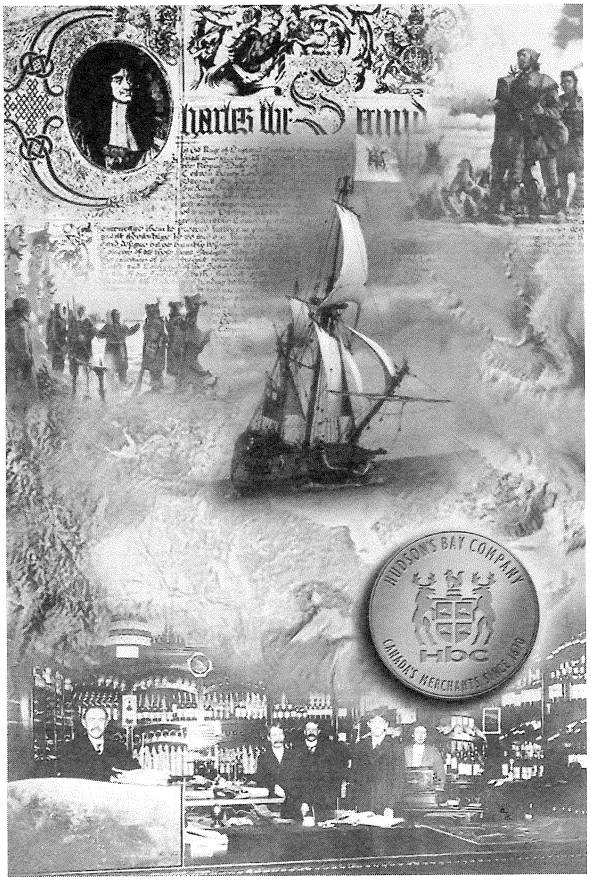
for supporting our 'in your space' working rehearsal in the tower on April 27th.
We especially wish to thank the management and staff of the world's tallest building for their hard work in helping make our event a success.
The CN Tower inspires a sense of pride and inspiration for Canadians and a sense of awe for tourists, and is a true Canadian landmark. As Canada's only orchestra devoted to commissioning, performing and promoting new Canadian orchestral music, Esprit is proud to be associated with the CN Tower.



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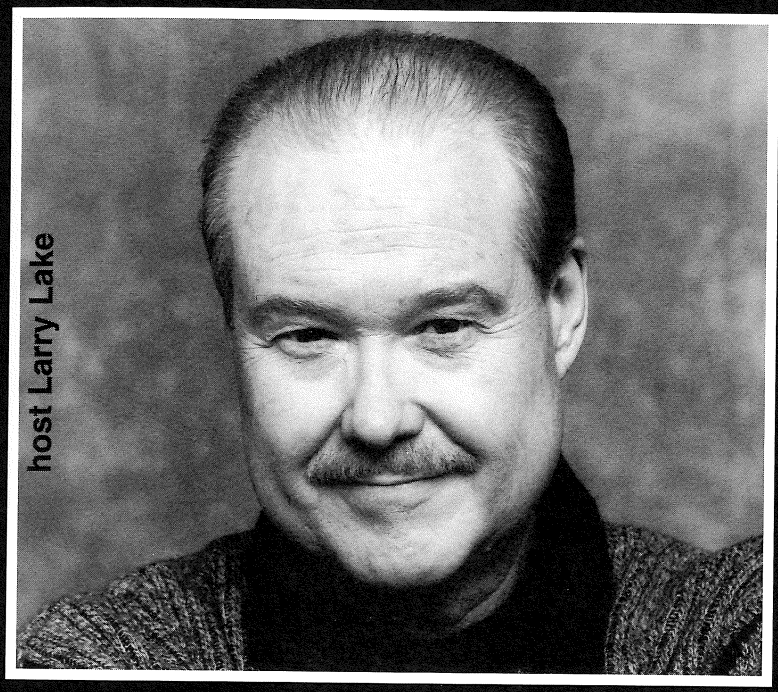
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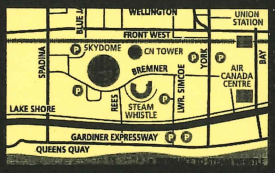
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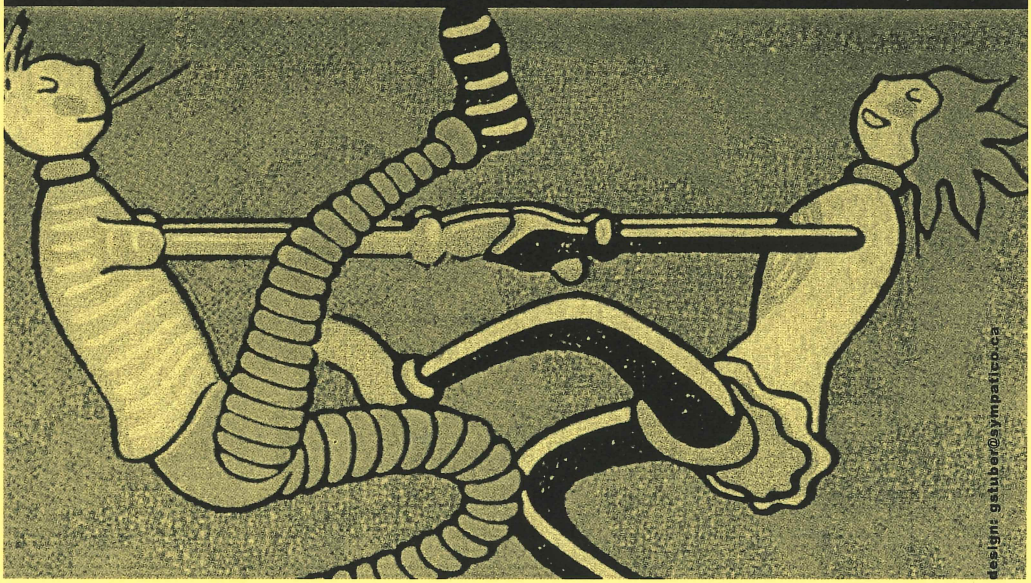
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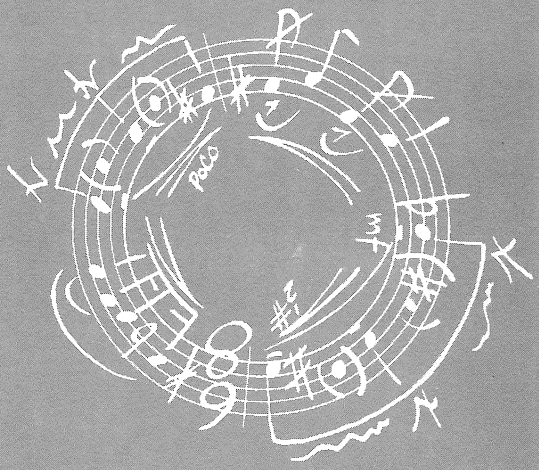
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